

Teaching Artistry of the Flute: A Summary of Dissertation Recitals

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2018

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DEDICATION

Dedicated to my parents, Gaye and Don Neille, my teachers, my goddaughter Suzanna, and the incredible people who have enriched my life and helped me on this North American journey

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ABSTRACT

Three dissertation recitals were performed in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Flute Performance).

The first recital, “Orchestral Music,” was a performance of two concerti with the Gauteng Philharmonic Orchestra in Pretoria, South Africa on August 13, 2017. This recital included Saverio Mercadante’s *Concerto in E Minor* and Doppler’s *Rigoletto Fantasy for Two Flutes*.

The second recital, “Baroque Flute Pedagogy: A Lecture Recital” consisted of a lecture on the pedagogy of the baroque flute, based on the practical training in that discipline at the University of Michigan. This lecture recital took place on December 7, 2017. The works performed were four pieces by Johann Joachim Quantz, namely his *Caprice no. 36 in G Major*; his *Trio Sonata in G Major QV 2: Anh28*; his *Caprice no. 6 in G Major for solo flute QV 3:1* and his *Trio in D Major for Three Flutes QV 3:3.2*. The other works on the program included Joseph Bodin de Boismortier’s *Divers Pièces no. 22-25 in B Minor Op. 22* and Georg Philipp Telemann’s *Methodical Sonata in A Major TWV 41:A3*.

Finally, the third recital, “Process: Electroflute Recital,” took place on March 30, 2018. The works performed included Caldini’s *Thelema’s Hot Machine*, Philip Glass’s *Piece in the Shape of a Square*, Mario Diaz de Leon’s *Luciform* and Merryl Neille and Adam Beck’s *Process* for processed flute and groovebox.

MERRYL NEILLE, FLUTE

Sunday, August 13 2017
Brooklyn Theatre, Pretoria, South Africa
3:00pm

Fantasy on Themes of Rigoletto, Opus 38 for Two Flutes and Orchestra (1878) Karl Doppler (1825-1900)
Franz Doppler (1821-1883)
Laetitia de Lange, Flute

RECITAL 1 PROGRAM NOTES

The Nineteenth century, saw the rise of the traveling virtuoso flutist, necessitating the composition of concert show pieces to dazzle and delight audiences in both concert halls and salons. Previously, the classical concerto had been largely commissioned by patrons or written with specific virtuosi in mind. The romantics emphasized self-expression, rejecting such tailored works as antithetical to compositional imagination. The "'Fantasy' form beloved of the touring flutists... worked out an individual treatment of a well-known melody or a quotation from a famous opera or orchestral work, the familiar basic material lending the bravura style of the tunes they elaborated on."¹

"The composition of showpieces for concert-giving virtuosi was... not a respected activity, and as a result few nonflutists wrote flute concertos, leaving the task to the virtuosi themselves.... the few flute concertos that were written were pure entertainment, on the level... of either beer-garden fare or humorous amusements."²

The Doppler brothers are a prime example of the new traveling virtuosi and the style of music that they advocated. Both composers and flutists, they delighted audiences with their arrangements of Hungarian folk melodies and well-known opera themes. In Italy, composer and music director of the Naples Conservatory, Saverio Mercadante, concentrated on writing operas. Having studied the flute³, he favored composing for the instrument and wrote six flute

¹ Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 140.

² Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: C. Scribner's Sons, 1985), 239.

³ Michael Wittmann, "Mercadante, (Giuseppe) Saverio," in *Grove Music Online*, accessed August 5, 2017, <http://www.oxfordmusiconline.com/>.

concerti. A parallel between the work by the Doppler brothers and Mercadante, is the link to Verdi. Interestingly, it has been proposed that Verdi's success as an opera composer can be attributed to his imitation of ideas first implemented by Mercadante, his contemporary⁴.

Concerto No. 2 in E Minor, Opus 57 (1814)

Saverio Mercadante (1795-1870)

Saverio Mercadante's year of birth is unknown. He was born in Altamura, Italy and baptized on September 17, 1795.⁵ He showed musical promise from an early age and studied several instruments, including the flute. Being too old to enter the Naples Conservatory in 1808, his parents forged a birth certificate showing his birth year as 1797 to enable him to be admitted.⁶ Initially studying violin, flute, solfège, figured bass and harmony with Giovanni Furno, Mercadante dedicated himself more completely to the violin, becoming concertmaster of the student orchestra. From 1816 to 1828 he focused solely on composition, studying under Nicola Zingarelli, then director of the Naples Conservatory.⁷

Initially composing mainly instrumental music, Mercadante wrote all of his flute concerti before the age of 22. He dedicated Opus 57 to his fellow student, Pasquale Buongiorno, who later went on to play flute in the orchestra at the Teatro San Carlo. From instrumental music,

⁴ Frank Walker, "Mercadante and Verdi: I. Notarnicola's Nightmare," *Music & Letters* 33, no. 4 (October 1952), 320.

⁵ Michael Wittmann, "Mercadante, (Giuseppe) Saverio," in *Grove Music Online*, accessed August 5, 2017, <http://www.oxfordmusiconline.com/>.

⁶ Lisa B. Friend, *Saverio Mercadante's Works for the Flute: The Culmination of the Flute Music of the Neapolitan School*, D.M.A diss., University of Maryland, 1996, 121.

⁷ Ibid.

Mercadante's focus later turned almost exclusively to opera, of which he wrote sixty.⁸ He also wrote ballets and sacred music. However, opera was a natural calling for Mercadante, as is evident in the *bel canto* style of his flute concerti.

In Opus 57, orchestral interludes separate substantial passages in which the soloist is required to play embellishments, fast passages including octave leaps, extended chromatic runs, arpeggios and scales as well as a variety of rhythmic patterns throughout the range of the flute. While the soloist is playing, the orchestral writing thins out, but its full forces are used in the introductory, intermediary and concluding sections. Revising the work several times with various combinations of instrumental accompaniments ranging from string trio to large orchestra, Mercadante showed a particular fondness for Opus 57.⁹

Mercadante suffered a stroke and became blind in 1862. He was in the midst of composing his Mass in G Minor when he suffered yet another stroke and died in 1870.¹⁰ He was an important and influential composer in 19th Century Italy, yet today he is virtually unknown outside of the flute and opera world.

⁸ Michael Wittmann, "Mercadante, (Giuseppe) Saverio," in *Grove Music Online*, accessed August 5, 2017, <http://www.oxfordmusiconline.com/>.

⁹ Mariateresa Dellaborra, liner notes to Saverio Mercadante, Flute Concertos Nos. 1, 2 and 4, translated by Susannah Howe, performed by Patrick Gallois, flute, Naxos 8.572731, 2011, CD.

¹⁰ Michael Wittmann, "Mercadante, (Giuseppe) Saverio," in *Grove Music Online*, accessed August 5, 2017, <http://www.oxfordmusiconline.com/>.

Fantasy on Themes of Rigoletto, Opus 38 for Two Flutes and Orchestra (1878)
Karl and Franz Doppler (1825-1900) and (1821-1883)

Franz Doppler (1821-1883), also known as Albert Ferenc, was the elder brother of Karl Doppler (1825-1900). The two brothers both played flute and were known to tour and perform together.¹¹ They were both born in Lemberg in the Ukraine to a composer and oboist father who played in the Warsaw Opera Orchestra.¹² In 1838, the Doppler family settled in Budapest, Hungary, where both Franz and Karl found posts as flutists, and later as composers and conductors.¹³

The Fantasy on Themes of Rigoletto, Opus 38 was composed jointly by the brothers and was a piece that they toured with, performing both with piano and with orchestra.¹⁴ The work perfectly represents the virtuosic, flashy and entertaining style of flute performance popular in their day.

The Doppler brothers were introduced to Franz Liszt in Weimar in 1854, and Franz would eventually arrange six of Liszt's Hungarian Rhapsodies for orchestra.¹⁵

Franz Doppler taught flute at the Vienna Conservatory from 1865 and died in Baden, near Vienna in 1883. In addition to his works for flute, he wrote stage works that were

¹¹ Zoltán Gárdonyi, "Doppler Family," in *Grove Music Online*, accessed August 5 2017, <http://www.oxfordmusiconline.com/>.

¹² Georges Boyer, liner notes to Franz and Karl Doppler, *Music for Flutes and Orchestra*, translated by Keith Anderson, performed by Patrick Gallois and Kazunori Seo, flutes, Naxos 8.570378, 2006, CD.

¹³ András Adorján, liner notes to Franz and Karl Doppler, *Doppleriade, Compositions for Flute*, translated by Lionel Salter, performed by Kathleen and Michel Debost, flutes, Orfeo Digital C154971A, 1997, CD.

¹⁴ Georges Boyer, liner notes to Franz and Karl Doppler, *Music for Flutes and Orchestra*, translated by Keith Anderson, performed by Patrick Gallois and Kazunori Seo, flutes, Naxos 8.570378, 2006, CD.

¹⁵ Zoltán Gárdonyi, "Doppler Family," in *Grove Music Online*, accessed August 5 2017.

performed at the Hungarian National Theatre in Pest, and works for solo piano. Karl moved to Stuttgart in 1865 where he was Kapellmeister at the court, a post formerly held at by composers such as Franz Danzi and Johann Nepomuk Hummel. He died in Stuttgart in 1900.¹⁶

¹⁶ Ibid.

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RECITAL 2 PROGRAM

MERRYL NEILLE, BAROQUE FLUTE

ELLEN SAUER, BAROQUE FLUTE
MARIA FERNANDA CASTILLO, BAROQUE FLUTE
EMILY SOLOMON, HARPISCHORD

Thursday, December 7 2017
Moore Building, Britton Recital Hall
7:30pm

Caprice no. 36 in G Major (Allegro) (n.d.)

Johan Joachim Quantz
(1697-1773)

Maria Fernanda Castillo, baroque flute

Trio Sonata in G Major QV 2: Anh28 (c. 1720)

Johan Joachim Quantz
(1697-1773)

Ellen Sauer, baroque flute
Emily Solomon, harpsichord

Caprice no. 6 in G Major for solo flute QV 3:1.14 (n.d.)

Johan Joachim Quantz
(1697-1773)

Divers Pièces no. 22-25 in B Minor Op. 22 (1728)

Joseph Bodin de Boismortier
(1689-1755)

Prelude
Les Mitrons: Rondeau
La Courtoise: Brunette Doucement
Gigue: La Déloyale

Ellen Sauer, baroque flute

Methodical Sonata in A Major TWV 41:A3 (c. 1728)
Adagio

Georg Philipp Telemann
(1681-1767)

Emily Solomon, harpsichord

Trio in D Major for Three Flutes QV 3:3.2 (n.d.)

Largo

Allegro

Johan Joachim Quantz

(1697-1773)

Emily Solomon, harpsichord

Maria Fernanda Castillo, baroque flute

RECITAL 2 PROGRAM NOTES

The music left to us by Johann Joachim Quantz (1697-1773) is rich in pedagogical insights and in clues as to its performance practice. For three of the works presented tonight, there is little information and no composition date. For this reason, it is difficult to give a factual account of each work. We know many general facts, such as that Quantz worked in the court of Frederick the Great from 1741 until his death.¹⁷ We know of certain flutist colleagues, such as Blockwitz, and Blavet¹⁸ who would have come into contact with Quantz, and of Quantz's teacher, Buffardin¹⁹. Questions are raised by taking a look at the handwritings. Did Quantz have specific performers, besides King Frederick, in mind in composing this music? Were the pieces composed for specific occasions or were they all merely studies and exercises for the king? Certain clues can give us possible answers, but are nevertheless ultimately largely conjecture.

A student of counterpoint, string instruments, the oboe and the trumpet, Quantz turned to the flute relatively late in life, at the age of 22. He was fortunate to travel all over Europe, visiting Rome, Paris and England, where he met Handel. In doing so, he was influenced by many important composers and performers including Gasparini, Scarlatti, Hasse and Blavet.²⁰ After turning his attention to the flute, he devoted the remaining years of his life to the subject of

¹⁷ Edward R. Reilly and Andreas Giger, "Quantz, Johann Joachim," *Grove Music Online*, 2015, Oxford Music Online, Accessed November 28, 2017, <http://oxfordmusiconline.com>.

¹⁸ Steven Zohn, "New Light on Quantz's Advocacy of Telemann's Music," *Early Music* 25, no. 3, (August 1997), 443 & 444.

¹⁹ Edward R. Reilly, "Quantz and the Transverse Flute: Some Aspects of His Practice and Thought Regarding the Instrument," *Early Music* 25, no. 3 (August 1997): 430.

²⁰ Edward R. Reilly and Andreas Giger, "Quantz, Johann Joachim," *Grove Music Online*, 2015, Oxford Music Online, Accessed November 28, 2017, <http://oxfordmusiconline.com>.

flute pedagogy, and to enhancing the instrument by building his own model of flute and adding features to it such as the extra key and a screw-top cork mechanism²¹.

Caprice no. 36 in G Major (Allegro) (n.d.)

Johan Joachim Quantz (1697-1773)

This Caprice does not form part of the set of eight separate recital Caprices proper, but rather is one of the studies. It is marked only Allegro. The works that form part of “Fantasies of Capricious Quantz” are jumbled and inconsistently named, and are possibly not all composed by Quantz.²² The piece is enlightening in terms of its rhythmic variation and is a wonderful example of how Quantz’s methods can still be employed today for grasping technically difficult passage work.

Trio Sonata in G Major QV 2: Anh28 (c. 1720)

Johan Joachim Quantz (1697-1773)

The authorship of this particular trio is in question, thus the affixation of the three letters “Anh” to the QV catalogue number. These letters are short for the German term “Anhang” meaning “attachment.” The original handwriting was written by the copyist Johann Gottlieb Morgenstern (1687-1763) and is housed in the Saxon State and University Library Dresden.²³ The trio is in four movements and it is certainly likely that Quantz composed them

²¹ Edward R. Reilly, “Quantz and the Transverse Flute: Some Aspects of His Practice and Thought Regarding the Instrument,” *Early Music* 25, no. 3 (August 1997): 436.

²² Johann J. Quantz, Winfried Michel, and Hermien Teske, *Caprices, Fantasias, and Beginner's Pieces: for Flute Solo and with Basso Continuo*, 1980: 4.

²³ Johann Joachim Quantz, *Trio Sonata in G major, QV 2: Anh.28*, IMSLP Online, n.d. (1720-1745), <http://imslp.org>.

for his student Frederick the Great because the second flute part leads the beginning of each movement.

J.J. Quantz Caprice no. 6 in G Major for solo flute QV 3:1.14 (n.d.)

Johan Joachim Quantz (1697-1773)

This recital piece is the sixth of the eight Caprices proper. While the score is simple, with only minimal articulation and dynamic markings, the virtuosic and improvisatory nature of these Caprices demands of the performer to draw an individuality out of the notes on the page. Using all of the information available from the *Versuch* and other works left to us by Quantz, one is able to shape the music in a way that is at once obedient to the performance practice guidelines set out for us, and also individual to the performer.

Divers Pièces no. 22-25 in B Minor Op. 22 (1728) Joseph Bodin de Boismortier (1689-1755)

Joseph Bodin de Boismortier (1689-1755) was a very successful French composer in that he composed prolifically and his music was very popular and brought him much wealth and fame. In addition to composing for the flute, he wrote several pieces for the musette and hurdy-gurdy, all three very popular instruments in France at the time.²⁴

A very interesting aspect to the *Pièces* is their very descriptive titles. Titles of French Baroque music often refer to inside jokes among the company attending the concert. "A number of them are the names of persons and these seem to be related to the contemporary

²⁴ Philippe Lescat, "Boismortier, Joseph Bodin de," *Grove Music Online*, 2001, Oxford Music Online, accessed December 5, 2017, <http://oxfordmusiconline.com>.

vogue of literary portraiture...Others are mythological or descriptive titles.²⁵ Even if they do not refer to specific people or situations, their translation invokes a character. For example, *Les Mitrons* translates to “The Bakers.” Thus, we can imagine all manner of scenes in the music of the bustle of a morning production of pastries and breads. “*La Courtoise*” translates to “The Courteous,” prompting the performer to play in a sweet and pleasant manner fitting of somebody fitting the description. “*La Déloyale*” means “The Disloyal” and therefore conjures a totally different affect, something mischievous or accented and quick.

Methodical Sonata in A Major TWV 41:A3 (c. 1728) Georg Philipp Telemann (1681-1767)

Georg Philipp Telemann (1681-1767) was regarded as one of the leading composers in Germany during his lifetime. Like Quantz, he too crossed paths with many eminent performers and composers and was godfather to and namesake of C.P.E. Bach.²⁶

The methodical sonatas were intended by Telemann as exercises. The original title of the work is *Essercizii Musici* – Musical Exercises or Twelve Solos and Twelve Trios for Miscellaneous Instruments.²⁷ They are an invaluable teaching tools in ornamentation. The ornaments that Telemann gives appear only in the slow movements, which in itself is telling of the fact that arbitrary variation was not encouraged in Allegro movements.

²⁵ Mildred Parker, “Some Speculations on the French Keyboard Suites of the Seventeenth and Early Eighteenth Centuries.” *International Review of the Aesthetics and Sociology of Music* 7, no. 2 (1976): 209.

²⁶ Steven Zohn, “Telemann, Georg Philipp,” *Grove Music Online*, 2001, Oxford Music Online, accessed November 29, 2017, <http://oxfordmusiconline.com>.

²⁷ Georg Philipp Telemann and Max Seiffert. *Methodical Sonatas*, Kassel: Bärenreiter, 2002: IV.

Trio in D Major for Three Flutes QV 3:3.2 (n.d.)

Johan Joachim Quantz (1697-1773)

Without knowing the date of composition, it is difficult to surmise which three flute players this trio was written for and originally performed by, if indeed it was performed in Quantz's time. Could it have been played by Frederick the Great, Quantz and Quantz's colleague Blockwitz? Of Blockwitz, we know little other than that he lived from 1687 to 1742 and that he played second flute to Buffardin in Dresden²⁸. Whatever the elusive facts regarding this piece, it is a good introductory piece for three flutes, being in a relatively easy key and not too technically challenging for beginning traverso players.

²⁸ Ardal Powell, "The Flute in Bach's Saxony," *Baroque Flute Online*, 2004, Accessed December 4, 2017, <http://baroqueflute.com>.

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RECITAL 3 PROGRAM

MERRYL NEILLE, FLUTE

**ADAM BECK, SYNTHESIZER & GROOVE BOX
MATIAS VILAPLANA STARK, SOUND ENGINEER**

*Friday, March 30 2018
Moore Building, Davis Studio
8:00pm*

PROCESS

Thelema's Hot Machine (1986)

Fulvio Caldini
(b.1959)

Piece in the Shape of a Square (1967)

Philip Glass
(b.1937)

Luciform (2011, rev. 2013)

Mario Diaz de Leon
(b.1979)

Process

Thelema Remix
Dingy Underground
Deadmau5 Veldt Inspired
Arrhythmia

Merryl Neille
(b.1981)
Adam Beck
(b.1986)

Adam Beck, synthesizer and groove box

RECITAL 3 PROGRAM NOTES

“The single-minded focus on repetition and process that has come to define what we think of as “minimal music” can be interpreted as both the sonic analogue and, at times, a sonorous constituent of a characteristic repetitive experience of self in mass-media consumer society.”²⁹

What makes music groove? What is it about the repetition in minimal music that gives it a quality reminiscent of popular music genres? In what ways is minimal music similar to mass-media dance music? The music tonight unpacks these questions through the exploration of electronic dance music, a genre not commonly heard in a flute recital.

Experimentation with acoustic flute and electronics is a richly researched field resulting in highly complex methods of manipulating the flute’s sound. As our world becomes increasingly technologized, and self-marketing through social media becomes more important, it follows that the performer creates and experiments using exciting sounds and effects. The performance tonight showcases the exploration of creating complex textures using technology.

Thelema’s Hot Machine

Fulvio Caldini (b.1959)

Fulvio Caldini is active as a composer, teacher, performer and musicologist. He has taught at conservatories in Cosenza, Valentia, Florence, and the Musical Institute in Modena.

²⁹ Robert Fink, *Repeating Ourselves: American Minimal Music as Cultural Practice*. Berkeley: University of California Press, 2005, 4.

Caldini is also a chamber music instructor at the Conservatory of Music in Milan.³⁰ Caldini composes extensively for wind instruments, in particular, the recorder and oboe. He has written numerous piano works and has composed music to accompany several films by the Italian filmmaker Maurizio Morucci, including *Ink* (2015), *Doppelgaenger* (2015) and *Steve Reich in Italy* (2017). Caldini is the pianist for the Nextime Ensemble and is the performer of Steve Reich's *Clapping Music* on Contempoartensemble's 2002 CD, *Steve Reich: City Life*.³¹ He has collaborated as a pianist and keyboardist with several orchestras and ensembles in Europe and the United States.

Thelema's Hot Machine is the simplest form of minimalism, with a multiplication symbol and a number (e.g. x4) given above each measure to indicate the number of designated repetitions. Three measures of Thelema's Hot Machine, namely mm. 22-24 are quoted in Caldini's later work for nine pianos, *Piano Brain Op. 35c* (2002).³²

The title of the work could refer to the religion Thelema, formed by Aleister Crowley in 1904 with the central philosophy "Do what thou wilt shall be the whole of the Law" and "Love is the law, love under will."³³ Crowley, a controversial and rebellious protagonist influenced several rock bands and artists in the 1960s and 70s, including The Rolling Stones, Led Zeppelin, David Bowie and Ozzy Osbourne. The repetitiveness of the material in *Thelema's Hot Machine*

³⁰ Melissa Sassaman, *Oboe Trios: An Annotated Bibliography*, DMA diss., Arizona State University, 2014, accessed March 15, 2018, ProQuest Online, 40.

³¹ Mauro Ceccanti, liner notes to Steve Reich, *City Life: Sextet; Vermont Counterpoint; Clapping Music*, performed by Contempoartensemble, Reisen, Germany: ARTS Music, 2002.

³² Fulvio Caldini, "Piano Brain Op. 35c," YouTube video performed by Fulvio Caldini, Folco Vichi and Mirio Cosottini, pianos, accessed March 18, 2018, <https://youtu.be/sPAuRDCYArc>.

³³ Lawrence Sutin, *Do What Thou Wilt: a Life of Aleister Crowley*, New York: St. Martin's Press, 2000, 3.

and the need for the performer to keep a metronomically steady beat, lend the machine-like effect which aptly foreshadows the electronic music to follow in tonight's recital.

Piece in the Shape of a Square

Philip Glass (b.1937)

The title of *Piece in the Shape of a Square* is an homage to Erik Satie's *Three Pieces in the Shape of a Pear* for piano four hands.³⁴ Philip Glass, having started playing the flute at the age of eight, studied composition with Nadia Boulanger in Paris and trained in Indian rhythm with Ravi Shankar's tabla accompanist, Alla Rakha.³⁵ The flute duet, *Piece in the Shape of a Square* was premiered by the composer and his friend and colleague in the Philip Glass Ensemble, Jon Gibson on May 19, 1968 at the Filmmakers' Cinemathèque in New York. Glass considered this concert his debut performance.³⁶

The form of the piece is reminiscent of a square in its use of the additive and subtractive processes, adding notes to an ascending or descending scale until a complete scale is reached. Glass remarks, "when we were both halfway around the square, the music we were playing began to do a retrograde..., repeating itself in reverse. It's as if you counted to ten, and then counted back from ten again. In the extreme parts of the piece, the music was at its most diverse, and as Jon and I began to approach each other toward the end, the music became more similar, arriving finally, in this way, at its beginning."³⁷

³⁴ Philip Glass, *Words Without Music: A Memoir*, New York: Liveright Publishing Company, 2015, 225.

³⁵ Edward Strickland, "Glass, Philip," *Grove Music Online*, 2001, Oxford Music Online, accessed March 17, 2018, <http://oxfordmusiconline.com>.

³⁶ *Ibid.*

³⁷ Philip Glass, *Words Without Music: A Memoir*, New York: Liveright Publishing Company, 2015, 225.

For tonight's concert, the first introduction of an electronic element is my use of a recording of the first flute part of the piece, while I perform the second part live.

Luciform

Mario Diaz de Leon (b. 1979)

Minnesota-born Diaz de Leon studied electronic music and composition at the Oberlin Conservatory of Music, and earned his doctorate in composition from Columbia University, where he is currently Core Lecturer in Music Humanities.³⁸ His work *Luciform* for flute and electronics was commissioned by Jessica Falvo and premiered by Claire Chase on March 8 2013 at Roulette in Brooklyn, New York.³⁹

The title is Latin for "light-form." The composer describes the work as "seeking illumination through transgression of boundaries."⁴⁰ Beginning his music career as a guitarist in hardcore punk and metal bands, the influence of these genres is clearly audible in the tape, along with sounds "[in] sheets of tintinnabulation...as if grabbed from Stockhausen's *Cosmic Pulses*."⁴¹

³⁸ Mario Diaz de Leon, "Biography," Mario Diaz de Leon Official Blog, accessed March 18, 2018, <http://mariodiazdeleon.blogspot.com/p/bio.html>.

³⁹ European American Music Distributors (EAMD), "Luciform for Solo Flute and Electronics." EAMD Official Website. Accessed March 18, 2018. <https://www.eamdc.com/psny/composers/mario-diaz-de-leon/works/luciform>.

⁴⁰ Ibid.

⁴¹ Seth Colter Walls, "Flutist Claire Chase Has Breath and Breadth in 'Density,'" Claire Chase Official Website, accessed March 18, 2018, <http://www.clairechase.net>.

Process

Merryl Neille and Adam Beck (b. 1981 and b. 1986)

Finding the best platform for fusing amplified and processed flute with electronic dance music was a large part of the research towards this performance. Initially, I experimented with Ableton Live with the collaboration of two students from the Performing Arts Technology department at the University of Michigan School of Music, Theatre and Dance. I was dissatisfied with the lack of autonomy that I had in creating the music as I was inexperienced in using the necessary software.

After attending Moogfest in North Carolina in May 2017, I purchased a Novation Circuit, which prompted me to continue working with hardware over software. I then bought my Roland Boss RC-300 loop station, and those two machines became the basis of the music that Adam and I began to compose. Our first composition was Dingy Underground, composed in the basement of my summer sublet in Ann Arbor. The next music to come out of the collaboration was Veldt, which came from trying to emulate the type of music that Deadmau5 creates.

I thought that the groove from Thelema's Hot Machine would make for a great fusion with electronic dance music, and so that was our next composition. Adam composed the basis of Arrhythmia, and we added flute textures onto what he had written. The collaboration has been rewarding in allowing both Adam and I equal input and has taken several months of practice in solidifying the structure of the music and timing our transitions well and consistently. It has been an amazing journey and I intend to continue working in this direction in the future to create new sounds and performance directions for the flute.

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